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その他（別言語等）のタイトル	不健康な料理の中の美しい果実 『トロイラスとクレシダ』における食べ物と幻滅
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Fair Fruit in an Unwholesome Dish; Food and Disillusion in *Troilus and Cressida*

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Every play, certainly every Shakespeare play can be imagined to have a vicarious smell about it. After one reads through the texts or sees a successful and well-performed production, one can get a sense of how that plays subconsciously smells. Elsinore smells like a musty old castle, Arden smells like a forest in springtime, the *Comedy of Errors* smells like a spice merchant bazar, and while the *Tempest* is wrapped in the deep salty smell of the sea, *Troilus and Cressida* smells like a rotting, festering garbage dump. In this unique play, long ingrained cultural ideals of honor; love, nobility, heroism, and gender are decaying and dissolving before our eyes. The deep, often-violent changes that came with the long death of the old Queen and the arrival of an outsider, an openly misogynistic King who turned a long and very stable social structure into a very different society where honor and nobility were gradually being seen as only useful for political or monetary gain. The Essex rebellion in 1601 and the blossoming financial, social, and sexual equality of women in the society showed the English that whatever they had held dear was now dispersing into a new order. Finally London at the time was also sexually very promiscuous, at least for the upper classes. (1) It is important to note that London of the late Elizabethan and early Jacobean period was also rampant with diseases like plague, smallpox, syphilis, typhus, and malaria all caused by close proximity to other people, including intimacy putting relations between men and women, particularly sexual relations under public scrutiny.

Political, and social disillusion, along with evolving notions of female rights are all scrutinized in *Troilus and Cressida*, where Shakespeare brings a new twist to a culturally ingrained story. 'Troilus' trauma serves as an extreme representation of the internal division of the tradition and cultural legacy inherited by Elizabethan England.'(2)

First registered in February 1603 (3), yet not published in quarto form until 1609, it stands outside the traditional categories of the plays listed in the Folio. Neither truly a comedy, history, tragedy nor romance, it has traditionally been difficult for audience and critics to warm to the play. Close examination reveals a cluster of

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complexities at work, which both titillate and repulse, and consistently both raise our expectations and then bluntly, and painfully shatter them. It's a world that is hopelessly corrupt, where no one person has any moral superiority, one that is full of disappointed expectations both in love and in war. Its world is one of inaction, where nothing happens inevitably, only incidentally.

In this Trojan war, Shakespeare seems to be exploring order and chaos, its causes and effects, appearance vs. reality, as nothing is really as it seems in this play, neither love nor honor is lasting nor true, and each character has different expectations/experiences of any of them.

Other plays have reflected topical or allegorical events in stories like *Richard II*, and *Macbeth*, and while all of the plays contain references to contemporary foodstuffs as imagery or metaphor beginning clearly and shockingly with *Titus Andronicus*, *Troilus and Cressida* does something rather unusual in the Shakespeare canon. In a play about disillusionment, disgust, dishonesty, and dishonor, *Troilus and Cressida* examines contemporary social changes, more than any other play in the canon, exclusively through the imagery of food. Many commentators have 'mentioned' the dark and disgusting food images, but those images are key to understanding both the play and Shakespeare's comment on his contemporary society metaphorically as one in the midst of a difficult and absolute change. In the world of *Troilus and Cressida* where love 'tickles still the sore' (III.I.75), cynicism and disappointment in love and heroism are highlighted in very vivid and revolting food terms.

The main emotional theme in *Troilus and Cressida*-passionate, idealistic love, followed by disillusion and despair-is pictured with overwhelming vividness, through physical taste : (4)

The play uses an extensive vocabulary of contemporary foodstuffs as allegory to provide some very visceral imagery to explore *appetite*, for sex and for war, and *feasting* in a disconcerting way, to fracture society and as a way to view the enemy. Its comprehensive use of real dietary staples particularly *bread and grain* as metaphor for both sexual innuendo and social class commentary, along with frequent mentions of meat and grease to describe nobility and heroism, allow Shakespeare to offer an implicit comment on the social upheaval and hypocrisy of the new monarchy. The real food mentioned in the play is rich in innuendo, and metaphor that help us view the story of *Troilus and Cressida* in a way that conceivably reflects Shakespeare's own rapidly changing society. By examining the food in the play as both real and allegory, we can begin to see the play in a new light.

England's relationship to food in that period is probably best summed up in *Sir Thomas More* circa 1596.

Lincoln : Our country is a great eating country, ergo, they eat more in our country than they do in their own.(5)

He is referring to foreign residents, but the meaning is very clear, England was prosperous, and food was both incredibly varied and plentiful. Although ‘early modern dietaries make clear that food and drink are not mere necessities but also indices about rank, nationality, and spiritual well-being.’(6)

This is a play that is experienced through physical taste, much concerned with eating, feasting, cooking, tasting, where experience of expectations and character value are usually defined in terms of food and its various (usually revolting) qualities.

We find that fourteen of the characters make use of images of food, taste or cooking, and that there are no less than forty-four images in the play : seething, stewing, mincing, baking, larding, stuffing, broiling, basting, brewing, frying, kneading, boiling, and stirring the ingredients for a pudding.(7)

Appetite

It is the only play in the entire canon where so many of the characters, major and minor, make use the imagery of food to convey anticipation, disappointment, sexual metaphor, disgust, desire, valor, age, and self-delusion. All of the issues in *Troilus and Cressida*, appetite, (most notable in the canon with its imagery of bread), chivalric love is realistically reduced to mere lechery, objectification of women, and finally the massive disillusion and disputation of a social construct previously held as a constant for countless, previous generations. It seems that ‘the whole of the play is busily reducing life to the demands of the belly.’(8) Indeed, so many of the plays’ issues are examined in the rich tapestry of England’s experience of food, that it might be best facilitated to explore the significant areas of the play that food imagery is used so viscerally in comparison with some of the other food references in the canon.

Appetite has such a wide scope in *Troilus and Cressida*, sexual appetite, appetite for warfare and killing, appetite for emulation and glory, and appetite for feasting and food itself. It is in *Troilus and Cressida* where food becomes the most graphic indicator of character, reaction, and the dichotomy between appearance and reality.

The play begins with ‘and the deep drawing barks do there *disgorge* their warlike ‘fraughtage’ (I.I.11-12). [*italics mine*]. Disgorged is mentioned five times in Shakespeare’s canon, and is always something unpleasant being released into an environment ; Jacques would disgorge ‘embossed sores and evils into the general world (AYLI II.VII. 69). Here in *Troilus and Cressida*, it is the heroes of Greece and the generations of heroism they represent that are being spewed into the territory of Troy. From the beginning, the noble Greeks are as something foul that can’t be digested, which will be bourn out throughout the course of the play with their internal strife and ultimately, Achilles’ very un-heroic slaughter of Hector, the play’s repudiation of romantic love, and the Greek treatment of Cressida. We understand from the very opening of the play that what will follow may be very unpleasant, and may shake our expectations about a mythology we only thought we knew.

Uly. Power into will, will into appetite,
And appetite, and universal wolf,
 So doubly seconded with will and power,
Must make perforce an universal prey,
And at last eat himself up. (I.III.120-24)

Hect. There is a law in each well-order' nation
To curb the raging appetites that are
Most dis-obedient and refractory.
(II.III.181-83)

Ach. I have a woman's longing,
An appetite that I am sick withal,
To see great Hector in his weeds of peace...

(III.III.236-238)

Connected to the theme of appetite is feasting and Troilus and Cressida is no exception. In Shakespeare, feasting serves to further many of the plots. Plays that are concerned with love and marriage often end with a feast. Capulet's feast, crashed, by Montague's clan only after the actual feast is finished, is the catalyst for what will ultimately be love followed by great tragedy. 'I have been feasting with mine enemy' (II.III. 45). In HV, the great battle where the outnumbered English vanquished the French was on St. Crispin's day, an important feast day in the medieval calendar. Feasting can be a sign of opulence or a contrast with the opposition as in *Antony*

and *Cleopatra*. We know that feasts can be very unlucky in Shakespeare where Timon exacts revenge, a new usurper king is celebrated in *Hamlet*, and one is murdered in *Macbeth* with 'bloody banquet knives' (III.VI.35).

In *Troilus and Cressida* something a bit more unseemly occurs when people feast. According to Nestor, 'as broad Achilles ; keeps his tent like him, makes fractious feasts'. (I.III. 191) 'Fractious feasts' are the polar opposite of the intention behind feasting, which are generally thought to be an event where people and society are brought together. Achilles' feasts are creating disunity and rancor within the ranks of the Grecian army. Furthermore in a very un-heroic fashion the same Achilles uses a feast of truce and friendship to measure his enemy and reduce his heroic counterpart as a carcass to be slaughtered.

Achilles : Now, Hector, I have fed mine eyes on thee ;
 I have with exact view perused thee, Hector,
 And quoted joint by joint.

Hector : Is this Achilles?

Achilles : I am Achilles.

Hector. Stand fair, I pray thee : let me look on thee.

Achilles. Behold thy fill.

Hector. Nay, I have done already.

Achilles. Thou art too brief : I will the second time,
 As I would buy thee, view thee limb by limb.

(IV.V. 231-238)

Heroes are now not judged by valor, but as carcasses of dead meat.'(9) Finally, it is Hector who brings it to the visceral forefront with his comment of the warrior he has slain, 'Most putrified core' (V.VIII.1), and with his brutal own slaughter moments later by Achilles' Myrmidons, leading to this chilling comment from the hero Achilles, 'My half supped sword, that frankly would have fed, / Pleased with this dainty bait, thus goes to bed' (V.IX.19-20). The great Hector has been rendered down to, nothing more than a tasty snack.

Bread and Grain

Shakespeare's plays are replete with references to bread, its ingredients, so importance for survival for so many throughout history, and it's indicator of social status. Bread is a key motivation for the citizens in *Coriolanus*, 'I speak this in hunger for bread, not in thirst for revenge' (I.I.22-23), and in *Sir Thomas More*, 'aliens and strangers eat the bread from fatherless children' (II.I. 10). We see that Claudius took old king Hamlet, 'grossly, full of bread' (III.III. 80). In terms of social status, we see that to Puck, the players are 'rude mechanicals, that work for bread upon Athenian stalls. (III.II.9). In *Measure for Measure*, Lucio 'would mouth with a

beggar though she smelt of brown bread and garlic (111.11-8). We see that Falstaff has little regard for his troops in HVI- “I had a hundred and fifty tattered prodigals lately come from swine-keeping, from eating draff and bran.” (IV. I. 33-35) and they are ‘food for powder, food for powder’. (IV. II.15). In *Troilus and Cressida*, Pandarus echoes Falstaff as he is describing the Trojan citizens, who are risking their lives on the battlefield to protect their city.

Pandarus : Asses, fools, dolts! Chaff and bran, chaff and bran! Porridge after meat. (I.II. 129)

The heroes like Troilus, are the meat, the common soldiers are ‘porridge’ which was made from oats, a grain only the poor and their livestock ate.

It is significant that the central metaphor for the entire play is established at the beginning of the first scene.

Pand. He that will have a cake out of the wheat
 Must tarry the grinding.

Tro. Have I not tarried?

Pand. Ay, the grinding ; but you must tarry the
 Bolting.

Tro. Have I not tarried?

Pand. Ay, the bolting ; but you must tarry the
 leavening.

(I.I.14-21)

This of course, literally refers in a bawdy sense to the preparation of Cressida’s compliance to the suit of Troilus, through which, ironically, he does get ‘burned’. Lines 14-26 have one reference to grinding, two for bolting, another two for leavening, and one for kneading. Kneading, making and baking of a cake or bread can also refer in a coarse sense to impregnation as well. Is this passage about seducing Cressida or getting her with child?

Cres. I can watch you for telling how I took
 The blow, unless it swell past hiding
 And then it’s past watching. (I.II.273-275)

According to the Arden Editor, ‘leavening’ may incorporate inclusion of dough from a previous batch (I.I. 19, n). Maybe Cressida has been grinded before, which might explain her initial trepidation to Troilus’ advances, her trepidation about potential pregnancy, and the ease in which she shifts her attention onto Diomed. If she has

been previously ‘grinded’, then Troilus, like his brother Paris, is also getting the ‘lees and dregs of a flat tamed piece, under the impressionability of romantic first love. There is a moment where Ajax threatens to “knead” Achilles, to ‘make him supple” encouraged by the machinations of Ulysses. It creates an amusing irony in that it backfires, Ajax’ pride is like bread dough left too long in a warm place where it proofs or puffs up too much. Finally, Thersites is described as a ‘villainous leaven” thus he is clearly a contaminant according to its old world residents, in the heroic world of this version of the Trojan War.

From *Troilus and Cressida*, we also learn that there is a ‘winnowed purity in love’ (III.II. 108). When we understand that ‘winnow’ means to separate grain from its coarser elements, often using wind power, we understand that this observation by Troilus indicates that he truly is an idealist who belongs to another time, because he believes that purity is innate in everyone who he may be romantically interested in.

This imagery of bread is the arc of the play : Literary history has ground, or shaped the basic story for us, Shakespeare has bolted or sifted its componential ingredients, we watch how he kneads the material, we watch how the play itself leavens, and we witness each character’s original expectations, too long in the hot oven of the world of the play, become burnt or fermented, and thus unpalatable.

Repudiation of nobility

In Shakespeare’s plays : there are varying degrees of nobility, from *Coriolanus*’ prideful nature, to the duplicitous nobility of *King John*, the politically motivated nobility of most of the characters in the *Henriad*, and the flawed nobility of both Marc Antony and *Macbeth*. We see something different and unique in Troilus and Cressida. We see that the heroic ideal and body is de-sacralized. While early in the play, Pandarus states that birth, beauty good shape, discourse, and manhood are the ‘spice and salt that season a man.’ (I.II.246). We also hear that Agamemnon is the ‘nerve and bone of Greece’, (I.III. 55). (The irony is that we know that according to Aeschylus, he is to be slaughtered ultimately with bones and nerves exposed after he returns home.) The play also informs us that man is ‘distilled out of our virtues (I.III. 350-5). Now, in *Troilus and Cressida* we see a different take on heroic figures. The legends from Homer translated, read and studied by so many of Shakespeare’s and countless previous generations have now been manipulated using these images of rotting or inedible food, into an ideal that is completely unpalatable to a generation that was sitting on eggshells.

The most obvious character in Shakespeare described by food is Sir John Falstaff in *Merry Wives of Windsor*, with ‘so many tuns of oil in his belly’ (II.I. 57), and ‘clothes that fretted in their own grease’ (III. V.105). But Falstaff is no heroic figure, rather he is a fallen aristocrat readily mocked and humiliated due to his own hubris. In *Troilus and Cressida* we are dealing with the vaunted heroes of antiquity, and they are nothing like we imagined. According to Thersites, Nestor is ‘stale old mouse-eaten dry cheese’ (V.IV. 9-10), with ‘withered brawn’ (I.III.297). Agamemnon has ‘wit *larded* with malice and malice farced with wit... (V.I.55-56). [Italics mine]. We see that the crafty and politically astute Ulysses is ‘not worth a blackberry’ (V.IV.11). The famous

Ajax is a 'Mongrel beef witted lord' (II.I. 12-13), who 'wears his wits in his belly, and his guts in his head' (II. I. 70-71), and his preposterous actions in the play seem to bear out this observation. Ajax is truly a man with 'valiant ignorance' (III.III. 313).

In all sources of the legend, Homer, Caxton, Lydgate, and Chaucer, Achilles is presented as prideful, and petulant though it is Shakespeare's presentation of Achilles where the most cynical examination of his reputation and honor is manifest. Agamemnon observes of Achilles 'He that is proud eats himself up, Pride is his own glass, his own trumpet', (II.III.150-1-52) and Achilles is 'like fair fruit in an unwholesome dish, Are like to rot untasted...' (II.III.118-19). Ulysses is more direct. To him, 'Achilles 'the Myrmidon, 'broils in loud applause' (I. III.380). We now return to some of the imagery of Falstaff to describe this warrior hero. Ulysses continues to sum up the character of Achilles, who 'bastes in the arrogance of his own seam', (II.III.182), and who might also *enlard* his fat-already pride', (II.III.191), [*italics mine*], used only once in the canon here), and a very unpleasant description indeed. Thersites has an equally unpleasant observation about both Achilles and Ajax, not with overabundance, but with under-abundance.

Ther. Hector shall have a great cane and a
 Knock out either of your brains ; a were
 As good crack a fusty nut with no kernel.
 (II.I. 104-107)

Most Shakespeare plays have a figure on the fringe of society, usually considered a fool. i.e. ; a fool simple, a wise fool or a vice fool. The fool figure in *Troilus and Cressida* is unlike any other of this kind. He is neither foolish (Sir Andrew Aguecheek), wise (Feste) or even vice ridden (Sir Toby Belch). The voice of Thersites is the focal one that highlights the hypocrisy, and the rot at the center of this so-called heroic society. It can also be argued that while Thersites in *Troilus and Cressida* may be viewed as one who is in the general 'fool' category, he also occupies a unique place in the canon, for while he holds the 'fool' role in the play, clearly, he is something exceptional in the plays of Shakespeare. He may be a fool figure yet he is no true fool in the sense of the types mentioned above. There is no other figure like his in any of the other plays as it is ultimately through his voice that we come to understand the difference between ideals and brutal factual reality in this idealized classical reality.

While in Hamlet, 'ponderous and marble jaws' (I.IV. 31-32) is a metaphor for death, followed by Romeo in his reference to Juliet's tomb, 'Thou detestable maw, thou womb of death, (V. III. 45). In this play it is not the abstract noun 'death', but Thersites' jaws that are commented on. Agamemnon opines about 'when rank Thersites 'opes his mastic jaws' (I. III. 73), it is a powerful image. Used only this one time in the entire canon, jaws that are 'mastic' provide an image of immense chewing movement. Thersites seems to be ever chewing on the indigestible hypocrisy of the Greek lords, and jaded idealism both heroic and romantic on both sides of this con-

flict. The word ‘mastic’ may be an echo or reference to the earlier very public 1602 pamphlet satires’ *Historiomastix & Satiromastix*, chewing on history and satire respectively. This same Thersites ‘is a slave whose gall coins slanders like a mint’ (I.III 192). Gall, is used forty one times in Shakespeare, five of them in *Troilus and Cressida*, more than any other play.(10)

In a play concerned with two illicit love affairs, one woman a very willing participant, and the other initially less so, eventually embracing sex as a way to survive, with an exploration of a failed first love experience (for *Troilus*), set with the backdrop of a protracted war, it seems that there can be no such thing as romantic love. According to Thersites love is lechery and ‘lechery eats itself, (V.IV. 34).(11)

Aphrodisiacal food also consistently utilized in *Troilus and Cressida*. One of the most interesting is when potatoes are mentioned by Thersites, in his own scurrilous way, in that context.

Thersites : “How the devil Luxury, with his fat rump and potato finger, tickles these together! Fry, lechery, fry!” V.II. 57-59.

‘Sweet potatoes were introduced to England c 1580s, (12), and commonly thought to be aphrodisiacal.

Birds were also a big part of erotic gastronomical consumption in this period. We know from Lucio in the contemporaneous *Measure for Measure* : that ‘sparrows must not build in his house eaves, because they are lecherous’ (111.11. 169-70). Edible birds provide key references of the food/sex imagery in *Troilus and Cressida*.

Pan. He eats nothing but doves, love, and that
 Breeds hot blood, and hot blood begets hot
 Thoughts, and hot thoughts beget hot deeds,
 And hot deeds is love. (III.II.123-26)

It is in this play where we most emphatically understand the period’s beliefs about which avian foods most strongly create desire. We hear from the reputable source of Thersites that Agamemnon is,

Ther : An honest fellow enough, and one that
 Loves quails...

(V.I.50-51)

Given that the quarrel between Agamemnon and Achilles is centered on possession of a woman, this might be a unique insight into the Greek general’s character. Are all of his reputed lovers including Cassandra to be considered ‘quails’ intellectually? One final note regarding the significance of bird imagery in a negative fashion is this

comment by the ever present, insightful, and insulting Thersites who declares Patroklos as Achilles' male varlet (V.I. 15), a 'finch egg' (V. I. 34), which is a quibble on Patroklos' physical or sexual member's size, on his inconsequentiality, or all three. At the end of the play when both plots have disturbingly failed to satisfy expectation, Pandarus invokes the 'galled goose of Winchester' (V.X. 54). A 'galled goose of Winchester' was both a prostitute from the Southwark brothels and a sore from a venereal infection, considered to be one and the same in Shakespeare's time.

Romance and Love

Women had enjoyed a growing sense of economic power and equality under Elizabeth. They could inherit property and own a business. More and more of the daughters of the gentry and the rising merchant class were being educated. James I's misogyny, so apparent in '*Daemonologie*' written in 1597, and his hierarchal '*The True Law of Free Monarchies*' heralded an attempt to put women on a lower ranking than their husbands both domestically and socially.

The female sex is often objectified as food objects throughout the canon. In the *Comedy of Errors*, 'Your cake here is warm within', - (III.I. 71), a reference to the wife Ariana who waits, in the *The Taming of the Shrew*, 'our cake's dough on both sides' (I.I.109) is how Gremio thinks of Bianca. Cleopatra is Antony's 'Egyptian dish', (II. VI. 128), and she also found as 'as a morsel, cold upon dead Caesar's trencher-nay, you were a fragment of Gnaeus Pompey's', (III. XIII.121-123). Lucio, referring to Pompey's mistress asks, 'how doth my dear morsel?' (III.11 51) [All italics mine]. As birds are, so women are also meant to be consumed. The precedent is very clear and *Troilus and Cressida* offers many antithetical insights to the value of women and love in this society at the mercy of social change, using its unique food imagery. We learn in the opening scene that Troilus is has a rather disturbing interpretation of love. 'Pour'st in the open ulcer of my heart, Her eyes, her hair, her cheek, her gait, her voice', (I.I. 49-51). In this play, true romantic love is an abscess in the heart, formerly the seat of Medieval and Renaissance emotion and the legacy of the troubadours.

Troilus continues to demonstrate his odd interpretation of romantic love, 'When I say I love her ; but, saying thus, instead of oil and balm, thou lay'st in every gash that love hath given me the knife that made it' (I.I.57-61). Love is not a prick from Cupids arrow, rather it is a deep, potentially life threatening wound, as one would receive in war... So perhaps love is a battlefield in *Troilus and Cressida*, where a lover is to be conquered and love achieved is as painful as a combat zone wound. Troilus also knows before his tryst with Cressida that she may become a 'remainder viand' (II.II.70). Clearly, from the onset, this is a love story that cannot end well.

Early on in the play we learn that seduction is seen as an anticipated rape. (13) According to Paris,

Paris : But I would have the soil of her fair rape wipe'd off, in honorable keeping her.

(II.II.148-49).

We understand from the masculine point of view in this world that rape can be 'fair' if the rapist keeps his vic-

tim’

In Act III, Paris asks about Troilus, ‘Where *sup*s he tonight? To which Helen answers ‘you must not know where he *sup*s. Paris catches on to the word play quickly and sums up the situation, ‘I’ll lay my life, with my disposer Cressida’. (III.I. 77, 82, 83)

Troilus’ long sought romantic tryst with Cressida is merely ‘*supping*’. [All italics mine]. Clearly throughout the play, Troilus invariably thinks of Cressida with his belly.(14). When one thinks of love and sex in purely in terms of foodstuffs, inevitably one will become disillusioned with its palatability. *Troilus and Cressida* is no exception, rather it is the authorization of such a cultural thought processes..

In the first half of the play ideals like honor and love are anticipated to have pleasant taste. Regarding the former, Nestor considers that the Trojans will,

Nest. Taste our dear’st repute with their fin’st

Palate. (I.III.338)

It is Troilus who extrapolates on the latter.

Tro. ... What will it be

When that the watr’y palate tasted indeed

Love’s thrice repured nectar? (III.II.18-20)

Appearing only in *Troilus and Cressida*, these two phrases are working at cross-purposes. The term ‘watery palate’ can mean sexual inexperience ; so does Troilus actually think that he will be Cressida’s first lover? Apparently he has doubts as his next line contains the phrase ‘Love’s thrice repured nectar’, which can mean one who has had sexual experience. Whose experience is he commenting on, will he be teacher or student in his encounter with Cressida? Further into the conversation, Troilus inquires, ‘what too-curious dreg espies my sweet lady in the fountain of our love’ (III.II.63-64). But to Cressida, that ‘fountain of love’ contains ‘more dregs than water, if my fears have eyes’ (III.II. 65). Apparently, Cressida has serious doubts about this potential suitor before she agrees to sleep with him. The seeds of a doomed romance are clearly defined. Troilus swears his love with, ‘as true as steel, as plantage to the moon’ (III.II. 172). This is another phrase that lends ambiguity to his cause.

‘Plantage to the moon might mean that his love will wax with anticipation and wane with satisfaction.(15) It might also be a Freudian slip on Troilus’ part and that he might also like to impregnate her. Cressida has previously stated this as a practical concern of hers mentioned above, see (I.II.273-275).

This entire ten-year conflict is over a woman, yet it becomes very clear how the men of both sides of this conflict view them. When Troilus hears about the exchange, his comment is only ‘is it concluded so? ((IV.II.

68). Pandarus is quick to chase Cressida away the morning after her big romantic tryst, and send her to the Greek camp ‘thou must be gone, wench, thou must be gone (IV.II. 90). To Thersites, Cressida is merely a ‘Trojan drab’, (V.I.60) as she is passed around the Greek commanders who cavalierly kiss her in turn, with no regard to her circumstance.

Disillusion

Disenchantment with previous expectations are now clear. Cressida takes the news of her exchange with Antenor with a ‘weak and colder palate’, and it is Diomed, addressing the issue of Helen’s abduction who strongly signals the shift in the palatability of the play’s circumstances.

Dio. And you as well to keep her that defend her,
 Not palating the taste of her dishonour,
 With such a costly loss of wealth and friends.
 He, like a puling cuckold, would drink up
 The lees and dregs of a flat tamed piece.

(IV.I. 59-63)

It would seem even dishonor can be tasted and in Diomed’s terminology, it is quite vile indeed. Troilus swears to Ulysses that he has no ‘taste of madness’, though it is clear that things can be ‘distasted’ in *Troilus and Cressida*. He claims that ‘his will distastes what it elected’, that Cassandra cannot “distaste the goodness of a quarrel”, and that his last kiss with Cressida is ‘Distasted with the salt of broken tears’ (IV.IV.47) though earlier Cressida describes the same situation in very different terms, ‘the grief is fine, full perfect, that I taste’, (IV. IV.3). This obsession with how things taste and how once tasted, can’t be un-tasted, only ‘distasted’, could attest to contemporary social reflections on the massive social changes underway in England.

It is indicative of the degree of cynicism and shattered illusions at the play’s end, which have been building since act III. To Diomed, Helen the theme of ‘honors renown’ is ‘contaminated carrion weight’, adding to the rotting and putrefaction of opinion and expectation, reflected in terms of foodstuffs. It is only after Troilus, voyeuristically, witnesses Cressida with Diomed, that his ‘sweet love’s food for fortunes tooth’ changes into something repulsive, and in his emotional pain and disgust, uses food imagery to intimate the depth of his feelings.

Tro. The fractions of her faith, orts of her love,
 The fragments, scraps, the bits, and the greasy
 Relics,

Of her o'er eaten faith are given to Diomed.

(V.II.157-159)

Fractions and orts, refuse and broken fragments, o'er eaten and gnawed on, allow Troilus to expressively sum up his despair, articulate the scope of his disappointment, and experience the destruction of youth's ideals. It also helps perpetuate the masculine idea that women are something that can be tainted, used up and rejected when they don't live up to men's limited perceptions of them. It is not only in broken, rejected fragments that disappointed love can be presented either. The absolute distance between idealized love and lust can, in the words of Thersites, be cynically voiced as "fry, lechery, fry".

In conclusion, Shakespeare's use of such extensive real food references with their cultural metaphors and allegory in *Troilus and Cressida* exploring sexuality and sexual roles, heroism, and appetite for both with its disillusion at disappointed political, social and romantic expectations is unique to the Shakespearean canon. It may very well be a veiled comment on his rapidly changing times. At the play's end, it's difficult not to see it through Thersites' dark cynicism with his summary of this world of shattered expectations regarding romantic love, nobility, and honor in war,

Thersites : Lechery, lechery, still wars and lechery, nothing else holds fashion.

(V.II. 189-90)

We see that the penalty for lechery is summed up with the 'whoreson *phthisic*' (16) (V, III. 101-102) [Italics mine], or consumptive cough Pandarus is likely dying of. The flavor of the play and audience expectations of either the love story or the heroic war, have themselves soured and putrefied like the food so often invoked in it.

We are left somewhat unsatisfied, with a rather unpleasant taste in our mouths and spirits for the final flavor of *Troilus and Cressida* is not what we were expecting. We are left with the feeling that, yes, the world really is a contemptible and corrupt place. Love is silent and sex is whoredom. The play reinforces the misogyny, though not the reality of the period. In the mirror of this world and the double-sided way of looking at everything in it, it has become clear that Troilus' sanctification of wife stealing is filled with irony as Menelaus' fate is also his own.

We see Cressida finding the sexual awareness and confidence that Helen has, and just as spurned for it by the Greeks, neither woman faithful to her original lover, but, nonetheless, getting on with the business of living.

Yet we prefer Hector and Troilus ; as in other
tragedies of passion, it is the greater and
more heroic vitality that is destroyed, some-

thing colder and meaner that succeeds with the
Greek victory.(17)

England was ‘colder and meaner’ with the incoming Stuart kings. The Stuart kings were determined to pursue their ‘divine rights’ (18), and expand their powers, while limiting the power of Parliament and inadvertently, the voices of their subjects. The idyllic past, like the old Greek myths now belonged to another time. The Tudor dynasty, its stability, and developing social contract were gone. The invading Greeks in Shakespeare’s *Troilus and Cressida* with their popinjay heroes and leaders, devoid of scruples, might be seen as a metaphor for the newly arrived court of James I.

The characters, like the food they are compared with, seem to spoil and decay morally and ethically. Stasis brings with it moldiness and staleness. In a world of non-movement, things are bound to disappoint potentiality with actuality. The food and flavors we expected, and by which the play examines and expresses itself so vividly, has cooked too long, spent too much time leavening without nurturance, has become the stale, mouse eaten cheese of Nestor, and the foul flavor of the cheese ‘digestive’ Thersites. We have a deeper understanding of the stunning variety of the foodstuffs of the period, but its use as simile, so effective in conveying imagery and metaphor, has perhaps been a little too efficient and unpleasantly familiar.

The absolute range of experience and disappointment in the play leaves us with a plethora of debunked heroic and love-based imagery to sort out, seasoned with unsavory culinary images, which may be why for earlier audiences and readers it represented the dregs of Shakespeare’s writing, though we, as postmodern readers and audiences can begin to appreciate this play with its early modern food imagery. *Troilus and Cressida*, so replete in unusual textures and un-palatability, captures our attention and imagination while challenging our assumptions about culturally ingrained beliefs about a mythology it appears we only thought we knew.

Notes

1. Hays Alan, *Untam'd Desire : Sex in Elizabethan England*, (Stackpole Books, 1997)

A. *In the 1590's, while his wife Frances (nee Walsingham : formerly Sidney) was pregnant. The Earl of Essex was having affairs with four maids of honour simultaneously, and impregnated one of them, Elizabeth Southwell as well, who gave birth to a boy.* P 43

B. *In 1597, astrologer Simon Forman, (notorious for his sexual appetite) met a gentlewoman, Joan Harrington at the State Opening of Parliament, and a few days later was having consensual sex with her. 'Joan's purpose in going to watch all the male members of Parliament was not conversation ; she wanted to find a male member for her private amusement.'* P 62

2. Heather James, *'Tricks We Play on the Dead' : Making History in Troilus and Cressida, Shakespeare's Troy : Drama, Politics and the Translation of Empire*, (Cambridge, 1997) 166

3. The Arden Editor feels that 'there is evidence indicating 'a date of composition of some version of the play, including the Folio Prologue in late 1601'. P 11
4. Caroline Spurgeon, *Shakespeare's Imagery*. (Cambridge University Press, 1935) 320
5. *Sir Thomas More*, II.4.3
6. Joan Fitzpatrick, *Food in Shakespeare : Early Modern Dietaries and the Plays*, (Ashgate, London) 3
7. Spurgeon, 323
8. Raymond Southhall, *Troilus and Cressida and the Spirit of Capitalism*, in *Shakespeare in a Changing World*, (Lawrence, London, 1964) 226
9. Southhall, 223
10. In the OED 'gall' means bitterness of spirit or gall, bile, spirit to resent injury, insult, or rancor. It might also be a sore or pustule produced by rubbing or chafing. This is a fitting image for this spokesman of the play.
11. The word 'lechery' appears in ten Shakespeare plays, mentioned in *Twelfth Night* (once) *Othello* (once), *Much Ado About Nothing* (once), *Merry Wives of Windsor* (twice), *Measure for Measure* (four times), *Macbeth* (once), *King Lear* (twice), *Henry IV II* (twice), *Hamlet* (once), but it is in *Troilus and Cressida* that 'lechery' is used the most, six times, five of them by Thersites. Clearly 'love' as an ideal has no place in this world.
12. Fitzpatrick, 84
13. Southhall, 223, The seduction, quick surrender of Cressida by Troilus, and the callous passing around of Cressida for kissing among the Greek commanders along with Diomed's taking possession of her, can be construed as a form of rape or at least the misogyny that leads to it.
14. Southhall, 224,
15. As with other phrases in this scene, 'plantage to the moon' is unique to *Troilus and Cressida*.
16. Another word not used elsewhere by Shakespeare
17. Northrop Frye, *Fools of Time ; Studies in Shakespearean Tragedy*. (University of Toronto Press, 1967) 66
18. This quote by James I, regarding his opinion of his absolute power is insightful. "I will govern according to the common weal, but not according to the common will". J.R. Green. *A Short History of the English People*, (MacMillan, London, 1874) 478

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【Abstract】

不健康な料理の中の美しい果実 — 『トロイラスとクレシダ』における食べ物と幻滅—

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『トロイラスとクレシダ』は、食べ物のイメージを通して当時の社会変化を描いた特殊な作品である。これまで多くの注釈者が暗い不気味な食べ物のイメージについてふれてはいる。しかし、食べ物のイメージは、この作品を理解する上でも、また、困難かつ絶対的な変化を経験していた当時の社会についてのシェイクスピアの見解を隠喩的に理解する上でも鍵となるものである。この芝居では、政治、性、社会の変化が描かれ、ヨーロッパ文化の記憶に刻まれた物語にシェイクスピアが捻りを加えている。『トロイラスとクレシダ』に描かれているのは腐敗した世界であり、愛、気高さ、英雄崇拜、そして社会的性別といった、ヨーロッパ文化において長きにわたって名誉とかかわる理念とされてきたものが、観客の目の前で腐敗して溶け落ちてゆく世界である。そうした社会を、食べ物のイメージを豊富に用いて描いている唯一の芝居が、『トロイラスとクレシダ』である。

キーワード：色欲、食欲、不名誉、脂、味覚

Troilus and Cressida examines contemporary social changes, more than any other play in the canon, exclusively through the imagery of food. Commentators have ‘mentioned’ the dark and disgusting food images, but those images are key to understanding Shakespeare’s comment on his contemporary society in the midst of a difficult and absolute change. Close examination reveals a cluster of complexities at work, which both titillate and repulse, consistently raising our expectations and then bluntly, shatter them. It is the only play in the entire canon that makes such extensive use of food imagery as allegory for social and political commentary.

Key words : Lechery, Appetite, Dishonor, Lard, Palate

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